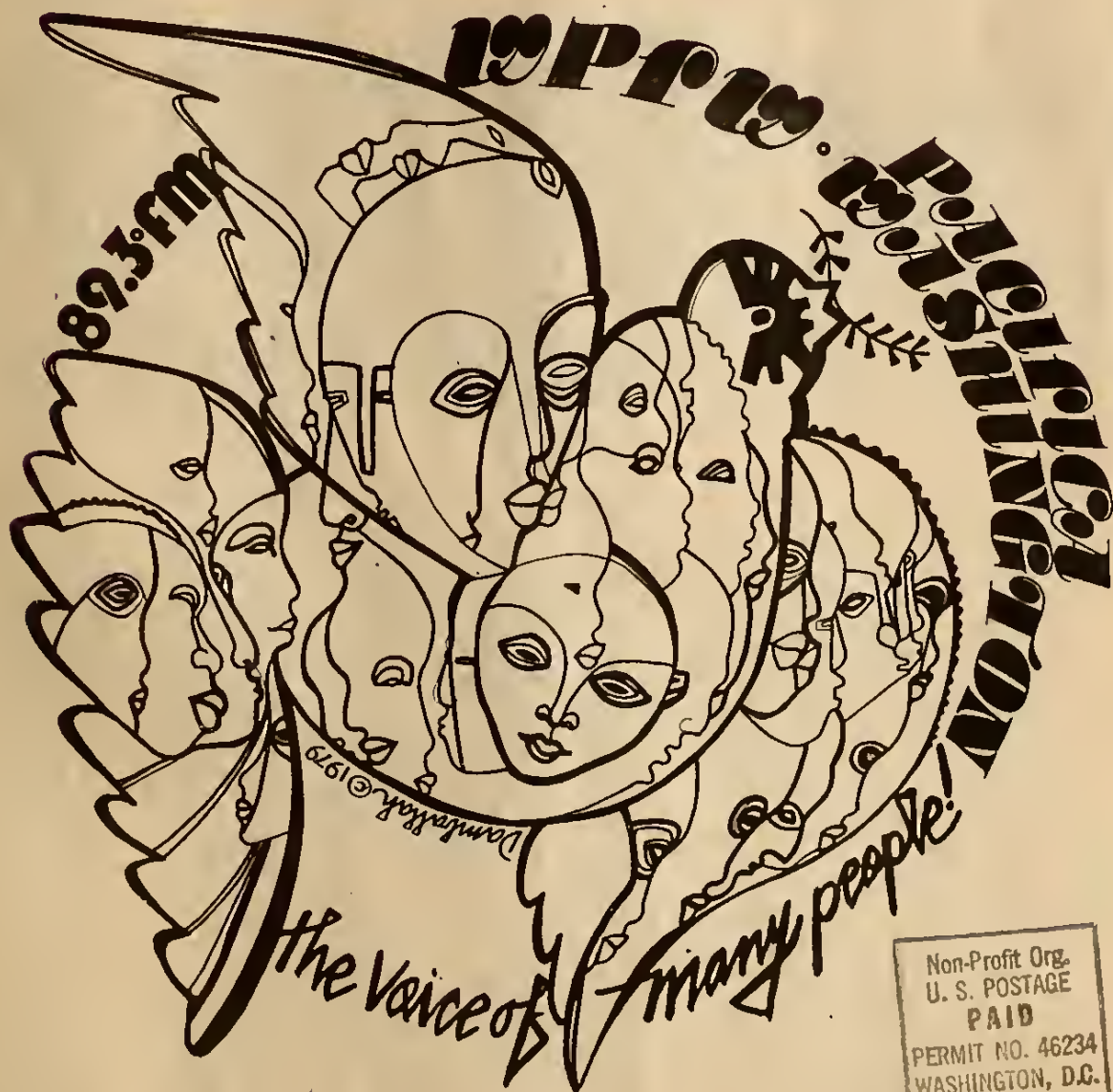


The Pacifica Paper

WPFW 89.3 FM

OCTOBER 1979



WPFW
700 H St., N.W.
Washington, D.C. 20001

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AT LAST!

Bet you thought you'd never see us again. Well, the past couple of months here at WPFW have been really extraordinary. We have created a development office that is aggressively pursuing various ways to expand our services and capabilities. Some of these include securing an operations grant from the Corporation for Public Broadcasting, submitting a proposal for half a million dollars to HEW (to set up a CETA training program in public broadcasting), and improving the format of the program guide. This latter undertaking has been fraught with pitfalls, which were unforeseeable when we began. However, at least now we are aware of them, and, hopefully, they will become less and less of a problem as we proceed.

As you can see, this issue has been typeset, a process which is much more expensive but much more attractive than printing from typed copy. We are experimenting with this format because we hope that it will generate a feeling among our longtime subscribers that we are moving forward in a positive way and simultaneously create a greater and wider interest among nonsubscribers. The bottom line is we're gambling that we can generate more income from subscribers, advertisers, patrons, and funding sources if we raise our own expectations to a higher level and then act on them, instead of continually restricting ourselves with the constant knowledge that we are perennially short of funds. We are, in fact, woefully short of funds, however, we realize that there are sources for funds or in-kind services that we have been remiss in soliciting. We are, however, a listener-supported station, and all possible sources are keyed to the level of our listener support. So don't think that we're going to get fat and sassy and forget our roots. There is no possible way this can happen because you are written into our charter and mandate. We need your support, now more than ever (our apologies to Nixon's speechwriters).

You will also notice a listener survey form in this issue. Please fill it out as completely as possible and return it to us. A central portion of our development campaign is centered around knowing who our listeners are. We will keep all responses confidential and as you can see names and addresses are not required of you, so please respond. And if you can, send money.

Again, we apologize for the lateness of the Paper, but we hope you understand that we are a volunteer organization, and we are in one of the most unrestrictedly commercial industries (communications) of modern times. We must compete, and the real world continues to attempt to show us that there is no room for an organization like ours. We will show them that they are wrong, but we must have your help and indulgence.

Lorne Cress-Love, Station Manager
Eric Garrison, Editor

Blacks and Arabs: The Missing Links

by Askia Muhammed

In most Arab countries, the most popular public personality isn't Yasser Arafat. It is Muhammad Ali. From Morocco to Kuwait, Ali is revered almost as a hometown hero, and black Americans are considered brothers in Islam.

Meanwhile, in Chicago, in Harlem, all across America, many black Americans have turned to Islam and pray toward Mecca. Just as millions of Arabs consider black Americans exempt from their denunciation of American "imperialism" and support for Israel, so, for millions of black Americans, Moslem and Christian alike, Arabs are "blood brothers" — sharing similar geographical and cultural roots.

In recent years, as tensions have grown between black and Jewish Americans, from the Crown Heights section of Brooklyn to Supreme Court chambers where the Bakke and Weber cases were argued, Afro-Americans have experienced growing sympathy for the Arabs, especially for Palestinians displaced by Israeli expansion.

But, until the furor over the forced resignation of U.N. Ambassador Andrew Young, the American black establishment has made no move that would threaten its traditional friendship with American Jews.

So many years after Elijah Muhammad first made Islam a powerful force in black America, and the Arabs began equating Zionism with racism, U.S. blacks still know very little, and seem to care even less, about the Arab cause. For their part, Arabs in America and the Mideast seem equally unaware that an organized black leadership and society even exists in America, aside from Muhammad Ali and Andrew Young.

The Arabs so far have failed to exploit an opportunity to win over to their case a group of more than 25 million Americans who, until recently, overwhelmingly supported Israel. U.S. blacks — at a time when mainstream America seems increasingly insensitive to their needs — also have made little effort to enlist the Arabs' growing political and already immense financial resources for their cause.

While the Arab-American dialogue is more intense than ever before, benign neglect in relations between Arabs and Afro-Americans is the rule even in the most radical Arab states. Libya, for example, has recently been receiving a steady stream of American visitors, ranging from Billy Carter to Spiro T. Agnew. But U.S. blacks have played no significant role in this dialogue. Last fall, when more than 100 American educators, lawyers, and media personalities visited Tripoli at the invitation of the Libyan government, only two were black.

The omission of an Afro-American component in the Mideast dialogue has been especially noticeable in

comparison to the Arabs' diplomatic and political efforts in black Africa. Of the Arab League's 21 members, eight — Algeria, Egypt, Libya, Mauritania, Morocco, Somalia, the Sudan and Tunisia — are in Africa. Nearly 100 million of the Arab world's 145 million people live on the African continent.

Part of the reason Arabs expend so little effort making their case to black Americans is that, from Marxists to oil sheiks, Arabs believe that their society has no race problem — and they find it inconceivable that others could think it does.

King Khalid of Saudi Arabia, for example, seemed genuinely astonished at rumors he had barred all blacks from the eighth floor of the Cleveland hospital where he underwent heart surgery last year. Khalid told Andrew Young and Rep. Louis Stokes of Cleveland that the rumors "hurt very much."

"He said that in his own family, he had been raised by a black woman," Stokes told the Bilalian News, a Black Muslim newspaper, after his meeting with the king, "and that all of his children had been raised by a black woman and that it would never occur to his family to discriminate."

The Saudi leader apparently was unaware how often American blacks hear similar statements from Southern whites about their black "mammies." Similarly, Arabs find it hard to believe that Afro-Americans worry about the Arab role in the slave trade, or take seriously charges by some American blacks, such as Eldridge Cleaver, that they have suffered racial discrimination in Arab countries.

Even the richest Arab oil countries also have neglected investment and philanthropic opportunities that might benefit both black Americans and themselves. While Arab governments have endowed Arab Studies departments at two prestigious U.S. universities, and made major donations to the Cleveland hospital where King Khalid underwent surgery, none of the more than 50 U.S. colleges, nor the dozen or more hospitals, founded by American blacks have been beneficiaries of Arab support.

Meanwhile, supporters of Israel continue intensive efforts to maintain the support of Afro-Americans, including Black Muslims, in spite of tensions between black and Jewish communities.

No Arab group makes any special effort to reach the black media. But the American Jewish Congress funds and staffs a special office, the Black Media Task Force, which systematically presents the Israeli position to hundreds of black publications and journalists each week.

While no Arab leader has ever spoken out in specific terms on civil rights issues, like the Wilmington 10,



Jewish Americans continue to provide major, if diminished, support for black causes.

No Arab-supported organization seeks to mobilize black American public opinion on the Mideast conflict. But union leader Bayard Rustin's Black American Support Israel Committee (BASIC) is so active that its membership includes most prominent black civic, professional, and government officials, as well as black sports and entertainment figures from all over the country.

There are also other factors, "Zionism is imperialism," the fiery poet Amiri Baraka, a black nationalist turned Marxist, told me in an interview last fall. But even he concedes that it is "sobering for blacks when they come up against the class distinctions that exist, despite Islam, in the Arab world."

"The middle-class black," adds an educational consultant here, "tends to fear Arabs because of the fear of being torn between the Arab position and the Jewish position."

One reason for such fear is that the Israel lobby does not hesitate to use the stick as well as the carrot. Four years ago, pro-Israel groups

raised a \$50,000 war chest and sought out pro-Israeli black candidates to oppose Rep. Ronald V. Dellums, after he voted against an Israeli-supported arms proposal. Dellums overcame the challenge, but Archie Hargrave, former president of Shaw University in Raleigh, N.C., was less fortunate.

In early 1977, the black educator visited several Arab countries on a goodwill mission sponsored by the Arab League. Hargrave also attracted Arab and Iranian students to his financially pressed institution and hired a handful of American instructors of Arab descent. After his return from the Mideast, Shaw's trustees forced Hargrave from office. While the university had many serious problems under Hargrave's leadership, his supporters say it was his experiment in building bridges to the Arabs that sealed his doom.

The result is that while black leaders such as Maryland's Rep. Parren J. Mitchell occasionally point out "similarities between ourselves and the Palestinians as displaced people away from their homeland," almost all black leaders know that Arab rhetoric is no substitute for the

votes and financial support that good relations with pro-Israel groups can provide.

No black congressman has ever visited any of the Arab countries, though almost all have toured Israel several times. And despite current tensions, black leaders continue to reaffirm their desire to maintain Jewish-black dialogue.

Black Muslim Chief Imam Wallace Deen Muhammad, for example, has initiated an unprecedented exchange of visits with Washington Rabbi Joshua Haberman, with each preaching to the other's congregation. Imam Muhammad also declined an invitation to visit Libya, even though it was the Libyan government that six years ago lent his late father, Elijah Muhammad, \$3 million to purchase the sect's first mosque in Chicago. Meanwhile, the most influential black publications, including Harlem's prestigious *Amsterdam News*, continue to call for conciliation and coalition between blacks and Jews.

The absence of effective black-Arab relations on any level contrasts sharply with the growing influence Afro-Americans have on U.S. policy

south of the Sahara, and the support African officials now give U.S. blacks.

The Congressional Black Caucus frequently meets with high administration officials to propose policy toward Rhodesia, Namibia, and South Africa, and Andrew Young, before the dispute that ended in his resignation, had emerged as the most important policy maker in the area.

African heads of state also have expressed their concern to U.S. officials over the Wilmington 10, and other violations of human rights in the United States.

The old black-Jewish alliance in America may be in greater trouble than ever before, but Arabs probably will get only peripheral and ineffective support from U.S. blacks so long as their denunciations of Zionist "racism" are not matched by at least expressions of concern for those struggling against racism here. And black Americans will have little success in winning either Arab friendship or contracts until they, too, start treating the Arab connection as something more than an exercise in rhetoric.

SWEET HONEY IN THE ROCK'S SIXTH ANNIVERSARY CONCERT

A dynamic musical statement of the Black American experience will be served up to the D. C. community when *SWEET HONEY IN THE ROCK* celebrates its sixth anniversary at Cramton Auditorium, Howard University, October 19, 8:00 P.M. *SWEET HONEY IN THE ROCK'S* diverse vocal styles and repertoire based in Black cultural scholarship combine to produce a music of unforgettable depth and versatility.

A repertoire of Black traditional songs—worksongs, blues, gospel, jazz, rhythm and blues, ballads—and contemporary material sung in a powerful a cappella vocal style places Sweet Honey's music beyond the narrow definition of art as entertainment. Sweet Honey's statement is an affirmation of the human voice as the primary musical instrument and of art as a major vehicle in the language of struggle. Sweet Honey is an affirmation of Black women.

Begun in 1973 by Bernice Reagon as a vocal workshop of the D.C. Black Repertory Theatre Company, *SWEET HONEY IN THE ROCK* has become a community institution and a nationally acclaimed performing group. According to Yasmien Williams, the group functions to preserve and transmit Black music: "Black people need to know that what we have is real and sure. Then we'll have a stronger voice, individually and as a group." Since its inception, Sweet Honey has been a vehicle for the development of Black women musicians. The organization has had 14 members of differing musical and personal backgrounds. Each new voice sings from its individual music center, yet the group sound remains unique and identifiable—earthy yet soaring, with rich harmonic blends and vocal textures.

SWEET HONEY IN THE ROCK'S October concert will reflect the results of an intensive workshop in repertoire development. To the traditionally based songwriting style of Bernice Reagon will be added pieces by Evelyn Harris. Harris who has sung with the group since 1974 says: "We sing what we feel and what we know. You take what you need."

As *SWEET HONEY IN THE ROCK* matures, it continues to explore the forms and possibilities of Black musical expression. The group created the stirring musical score composed by Bernice Reagon for the movie "Wilmington 10, U.S.A., 10,000." A recording is forthcoming. Sweet Honey's other records include "Sweet Honey in the Rock" (Flying Fish) and "B'lieve I'll Run On" (Redwood Records). "B'lieve I'll Run On" was named the best women's album of 1979 by the National Association of Independent Record Distributors. Fast becoming the theme statement for the antinuclear movement, "B'lieve I'll Run On" reflects the blending of a Black traditional music base with the commitment of politically active artists. The chorus, a traditional spiritual, is surrounded by verses executed in

preaching ballad style. They align the U.S.-initiated nuclear era with the Biblical story of the flood.

Now it seems like we're about to see the other side

There's a Black rain that falls like burning fire

U.S.A. built a bomb in 1945—hundreds and thousands were burned alive

Fell on Hiroshima on August the six

Three days later Nagasaki was in the same fix

The terrible thing that I have to share

Is that my chronicle does not end there

To this day we still pay the cost

Over 600,000 lives have been lost

B'lieve I'll run on - see what the end's gonna be . . .

The song will be heard at New York City's Madison Square Garden, September 20 and 21, when *SWEET HONEY IN THE ROCK* opens two nights of an unprecedented four-night series sponsored by Musicians United for Safe Energy.

Throughout the past year, *SWEET HONEY IN THE ROCK* has performed nationally to sellout audiences. The group recently sang in California at the Hollywood Bowl's antinuclear rally and in New York City when it opened the Lincoln Center Black Theatre Arts Festival and performed with jazz singer Abby Lincoln.

SWEET HONEY IN THE ROCK'S anniversary concert will be presented by Roadwork & Friends. Roadwork—a nonprofit alternative cultural organization formed to further women's culture through tour coordination and artist facilitation—staged last year's SRO anniversary performance at All Soul's Church. The upcoming celebration at Cramton Auditorium promises to be an exciting extension of culture and community surrounding the intensity of *SWEET HONEY IN THE ROCK*. Free childcare will be provided. Signing for the hearing-impaired. Tickets: \$6.50 and \$5.50 for Howard University students. For further information contact Roadwork, (202) 234-9308.

ROADWORK & FRIENDS PRESENT

SWEET HONEY IN THE ROCK 6th ANNIVERSARY CONCERT

AT
HOWARD UNIVERSITY'S CRAMTON AUDITORIUM
Friday — October 19, 1979
8:00 p.m.

Tickets: \$6.50 general public
\$5.50 Howard University students
(Available at Cramton's Box Office)

Available at:
Cramton Auditorium Box Office
Meca Gallery, 720 14th St. N.W.
Recordsphere, 2002 Georgia Ave. N.W.
Teast & Strawberries, Connecticut Ave. & R St. N.W.
Lummas, 321 7th St. S.E.
3rd Street Bookstore, 125 E. 3rd St. Baltimore, Md.
Wholesome Access
Sign up for the Hearing Impaired
Children provided free of charge, 234-9308



FOR FURTHER INFORMATION CALL: 234-9308

Monday

A.M.

- 7:30 Rise & Shine** - Morning music and conversation with Mel Jasper.
- 10:30 I Wish I May, I Wish I Might** - Radio programming for children from the D.C. public schools.
- 11:00 Morning Reading** - By the WPFW Repertory Theatre.

P.M.

- 12:00 Noontime Notes** - Music.
- 1:00 Living for the City** - Interviews with community people.
- 2:00 From the Pacifica Archives**
- 3:00 Jazz in the Afternoon Green Dolphin Street** - Lillian Green, a native Washingtonian (who owned a jazz club) plays music from the 40's, 50's, and 60's.
- 7:00 Pacifica Evening News** - A roundup of national and international trends and events, compiled with the help of listeners, WPFW volunteers, interviews, and the Pacifica News Bureau, in addition to our own correspondents.
- 7:30 Listening Post** - Speeches and panel discussions, interviews and conversations with some of the many interesting personalities who live in or visit our city.
- 8:30 Music**
- 9:30 Baltimore Tattler** - Discussions of issues with political and social activists that effect the Baltimore community. Hosted by Kyle Bailey, Angela Shepherd, and Walter La Mar.
- 10:00 Blue Monday** - Dedicated to the perpetuation of the blues in its many historical, cultural, and geographical shades and varieties, with Bill Barlow.

A.M.

- 12:30 Northern Lights** - A unique blend of contemporary jazz styles with classical, international, and experimental flavors. Try a taste! Hosted by Joe Pastori.
- 3:00 Nightowl** - Gene Johnson has stimulating music and conversation to keep you awake.

Tuesday

A.M.

- 7:30 Yardbird Suites** - Askia Mohammed brings you a potpourri of music and talk.
- Oct. 9 - I Remember Elijah Muhammed - personal recollections and music performed by musicians who were part of the religious movement formerly known as the Nation of Islam.

10:30 I Wish I May, I Wish I Might

11:00 Morning Reading

P.M.

- 12:00 Noontime Notes** - Music.
- 1:00 From the Pacifica Archives**
- 3:00 Jazz in the Afternoon Out of the Afternoon** - host Art Cromwell.
- 7:00 Pacifica Evening News**
- 7:30 African Roots** - The interrelationship between the social, economic, and political policies of Africa and the U.S. Do you know the effect they have on each other and on your life? Tune in; find out!!!
- OR
- Afro Centric** (1st & 3rd Tuesday) - Professor Ron Walters discusses the issues of African-American relations.
- 8:30 Sophie's Parlor** - featuring women in all the genres of music; in all aspects of our culture.

10:00 The Poet and the Poem

11:00 Scattered Pieces of the Action - Poet Gaston Neal explores poetry, jazz, and political thought. Features include the sex link, interviews from all segments of the cultural community, and jazz, jazz, jazz!

OR

Lawson's Library - Programmed music from various moods and different concepts to please your mind and ear.

A.M.

2:30 Night Time - Right Time Warning: This show may cause tardiness for work due to lack of sleep!

Wednesday

A.M.

7:30 Homecookin' - Ed Love serves up a soulful buffet of stimulating and relevant sounds.

10:30 I Wish I May, I Wish I Might

11:00 Morning Reading

P.M.

12:00 Noontime Notes - Music.

1:00 From the Pacifica Archives

3:00 Jazz in the Afternoon

7:00 Pacifica Evening News

7:30 Song of India (1st & 3rd Wednesdays) - Music and news of India and the Orient

OR

Puentes (2nd Wednesday) - Lively interviews and call-ins on controversial topics affecting the diverse segments of the Latino, Black and white communities.

8:30 Sutton Place (SUTTON PLACE is named after a very hip club in New York City and has no connection with Ron Sutton) - With Ron Sutton, Jr. and Jerry Washington.

10:00 Friends (1st & 3rd Wednesdays) - By, for, and about gay people.

11:00 Giant Steps - Ken Steiner hosts a jazz program.

A.M.

2:30 Strange Vibrations From the Hardcore - Black electric emanations with a sci-fi muse for the hellified. Music for everybody "on the one" - Greg Tate.

OR

WPFW will sign off the air for equipment tests. Programming will be resumed at 7:30 A.M.

Thursday

A.M.

7:30 At the Risk - David Selvin talks, interviews, plays music. Whatever else, it's your risk.

10:30 I Wish I May, I Wish I Might

11:00 Morning Reading

P.M.

12:00 Dial-A-Poem - Call in your latest poetic creation: 783-3104

1:00 From the Pacifica Archives

3:00 The Flatted Fifth - Music by request, with Ron Sutton: 783-3104

7:00 Pacifica Evening News

7:30 Them and Us - a live call-in show on labor issues and matters of concern to working people from the viewpoint of the rank and file. Hosted by Carmen Delle Donne and Karen Boyd. Join us, won't you?

8:30 Succotash - A delicious blend of jazz with a taste of the unexpected. You've got the mood, SUCCOTASH has the nourishment. Stephanie Lewis

GUIDE

89.3 FM

10:00 Inside/Outside - will identify and present the interests of people in prison. The program will also deal with issues concerning prisoners' welfare. Be sure to tune in

Oct. 11 - Recidivism: Prisoners' point of view

Oct. 18 - Recidivism: Authorities' point of view

Oct. 25 - Recidivism: Solutions

11:00 Shaved Face - Designed to release all your frustrations. Wayne Middleton invites you to kick up your heels, throw back your head, and be prepared to get nicked by Cosby, Tomlin, Pryor, Carlin, and more. Sensitive language used.

A.M.

2:30 The Leake Brothers Jazz Show - Playing the kool sounds of bebop, mainstream, and contemporary jazz. A totally unique experience.

Friday

A.M.

7:30 At the Risk

10:00 Talking Papers - Reading of newspaper editorials and articles from around the globe.

10:30 I Wish I May, I Wish I Might

11:00 Morning Reading

P.M.

12:00 Noontime Notes - Music.

1:00 From the Pacifica Archives

3:00 Berimbau - Music from Brazil, with Bill Brown and company.

7:00 Pacifica Evening News

7:30 Gold Mountain (1st Friday) - The only Asian-American show east of the Mississippi.

For My People (2nd & 4th Fridays) - Produced by Project B.A.I.T., a public affairs magazine about the Black community from a perspective you don't get anywhere else. Hear issues and events from the people who make them. We invite your comments and suggestions.

OR

Askia Muhammed (3rd Friday) will host a show with local news personalities that will analyze what Black leaders are saying today.

8:30 Concerts - Gene Miller.

10:00 Lotus - with Jim McDonald and all the music that's fit to play.

A.M.

1:30 Selections - with Chuck Triggs and John Cordaleski.

5:30 Old Time Road - For those who are still awake or just getting up, WPFW brings you mystery and horror tales to sharpen your mind, with Bill Reed.

Saturday

A.M.

7:30 I Wish I May, I Wish I Might

9:00 Can you Imagine - Children's radio, with Joyce Hill.

Can you Imagine presents Ayana's House Party, the first Saturday of each month. A.Y.A.N.A. stands for All Young Artists Need Attention. This program is designed to provide young people with the opportunity to share their talent with the community. Hosted by Ayana Carolyn Plummer, the singing teacher. Please come down and be a part of our audience. Contact Joyce Hill for more information at 783-3100.

10:00 Musical Interlude

10:30 Weekend Focus

11:00 Music

11:30 Hoodie Blues - Bill Harris, renowned jazz guitarist, sings and plays the blues.

P.M.

2:00 Caribbeana - Tune in to one of the most amazing radio programs in Washington. Von Martin, Humphrey Regis, and Rocky Preston bring you music, stories, and news of the Caribbean.

6:00 African Roots - The only program which provides you with music from the African continent. Join James Garlington, Jacquie Peters, Godwin Oyewole, and Cheikh Soumare. They will musically take you to your African roots.

8:30 Survival Clearinghouse for the Arts - Elaine Heffernan and Naomi Eftis discuss survival strategies for artists with regular guests from the Foundation Center of Washington, the Cultural Alliance of Greater Washington, NAPNOC, D. C. Cultural Resources, and with local artists.

10:00 Bright Moments - With the "communicator" Byron Morris; for the finest in sounds, surprise guests, and surprises.

A.M.

1:30 Jazz - with Karen Kays



Sunday

A.M.

6:00 G-Strings - Tom Cole presents music with which to greet the new day. G-Strings features the guitar in its many shades and sounds.

10:30 R. & B Review - Alan Lee brings back the oldies.

P.M.

12:00 A Woman's Story

1:00 Masilon - Music for Spanish-speaking Americans, plus news and interviews, poetry and literature. The rhythms of cumbias, tangos, boleros, and guaguancos will spice up your Sunday afternoon. . . so turn up your radio, kick off your shoes and dance. With Juanita Guerra, J. Letelier, Santana, and Daniel del Solar.

5:00 WPFW Has Film for All - Tune in! **On Black Film** - with Tony Gittens of the Black Film Institute. (1st & 3rd Sundays) OR **Jump Cuts** - with Fred Tutman and Cynthia Davis (2nd & 4th Sunday).

5:30 Music

6:00 The Jazz Band Ball - With the Potomac River Jazz Club.

OR

"I Thought I Heard Buddy Golden Say" - Royal Stokes will explore the recorded history of jazz; tune in for interviews with musicians, critics, and guest collectors; hear book reviews and updates of local jazz events.

10:00 Science Fiction Theatre

11:00 Black Fire - Jimmy Gray

A.M.

2:30 Music

Pacifica Reports by Peter Franck

It may not be obvious, but in some important ways Pacifica radio is moving into the modern age.

Pacifica Foundation has traditionally been run in a pretty informal and common sense way. Yet this organization, which has many of the earmarks of a "mom and pop" operation, now finds itself spending more than 2 million dollars a year, broadcasting in five of the most important metropolitan areas of the country, and servicing altogether more than 40,000 subscribers. Because of this growth, the Foundation is finding it necessary to make a number of changes in how we do business.

Conservative forces in this country have in recent years developed to a high art the ability to harness computer technology, the trading of mailing lists, market research, and related methods to the task of raising large amounts of money, generating huge flows of constituent letters to legislators, and so on. Progressive movements, too, are learning that in a nation of 200 million people, the age of the mimeograph machine and licking envelopes must come to an end. If we are to reach the numbers of people in this country who are searching for explanations, answers, and a handle on doing something about it all, we too have to use more modern methods.

Since Pacifica first made use of computer technology for its subscription system in the '60's, we have operated our own "in house" system. This system, while serving our basic needs well, was limited in the amount of information it could hold on the history of our relationship with individual subscribers. It was economical, during the many years in which we had free use of the rather large computer operated by a supporter of the Foundation. When that computer moved to Atlanta, KPFA listeners started to hear on-the-air pleas from computer director Ira Slabodian for free or low-cost computer time.

Pacifica is now making arrangements with Computer Business Services (CBS!) of Santa Barbara under which subscriptions to all five stations will be serviced. CBS's computer program provides more sophisticated information retention and will free people at the stations to deal directly with subscribers' actual problems.

Our stations know well how to raise money on the air. Pacifica pioneered marathons, auctions, and the like. This is the heart of listener-sponsored radio. Yet it does take up days and weeks of valuable air time. The art of raising money by other

methods has always been a hit-or-miss proposition for us. In the belief that there are people as good at direct mail and other kinds of non-radio fund raising, Pacifica has retained the services of Parker-Dodd and Associates of San Francisco to develop a direct mail support program. Starting with an 80,000-piece test mailing this summer, Parker-Dodd will develop for us a 500,000-piece nationwide mailing to be launched next fall. (Parker-Dodd specializes in constituency building. They were largely responsible for building the left journal, "Mother Jones", into a major national magazine in a period of less than 3 years.)

Over the last few years Pacifica's Washington news operations have grown from those of a bureau, covering the nation's capitol, to a national news service, covering the world and using the resources of the capitol to do so. Aptly enough, its name has been changed from the Washington Bureau to the Pacifica National News Service. The next step now being planned is the development of a Pacifica national newscast. Such a newscast would also be available to other noncommercial stations. Considerable interest has been shown in the proposal by non-Pacifica community stations. KPFA news director Alan Snitow is now on leave from the station to work with the Pacifica National Office in developing plans and funding for such a national news program.

The Pacifica Program Service (PPS) is our archive, our tape exchange program, and one of our main ways of reaching out to other stations and other audiences. PPS has recently undergone a reorganization. Under the leadership of its new director, Helen Kennedy, PPS has taken the occasion of Pacifica's thirtieth anniversary celebration to develop new program material from the archives, to make sure Pacifica stations' programs are readily available to each other, to other noncommercial stations, and to the listeners. (For more information on PPS or to order copies of programs, you can write to Helen at 5316 Venice Blvd., Los Angeles, CA. 90019.)

In other developments, Pacifica has joined in a lawsuit challenging the constitutionality of a law which bars noncommercial stations (alone among broadcasters) from taking editorial positions on the air; WPFW (Washington) has qualified for federal funds; and under new manager, Judy Leroy, KPFT (Houston) is experimenting with a new format emphasizing classical music.

Peter Franck is first vice president of Pacifica Foundation and a member of the KPFA and Pacifica boards.

FALL FUND FEST

From October 12-21, WPFW staff and volunteers will be working exceptionally hard to bring you 10 days of the best in listening anywhere. Look for favorite shows at or close to their regular times, but be prepared for programming that is even more "special" than usual.

Why a 10-day special? Well, even though we're almost 3 years old, we still depend on the concentrated on-air appeals to you, our listeners, in order to generate those much needed dollars which keep us alive. That's what listener-sponsored radio is all about. Sometimes referred to as a marathon, these major twice yearly fund-raising efforts are a time to celebrate WPFW and Pacifica, and reaffirm where we're coming from and how we serve the community. It's also a time to invite new listeners to join the ever-growing WPFW family.

Our Fall Fund Fest will be different from previous fund-raising efforts. Ten days instead of two weeks. Fewer programming preemptions. A better mix of music and talk. Of course, we'll also be appealing for subscriptions and contributions. We'll talk about our history and purpose and why we're different from other radio stations.

WPFW is the Washington-Metropolitan area affiliate of the Pacifica Foundation, which this year celebrates its 30th broadcast year. The other Pacifica stations are KPFA-Berkeley, KPFA-Los Angeles, WBAI-New York, and KPFT-Houston. Pacifica is free-speech, non-commercial, listener-supported radio. Here at WPFW we're all that and much more. We're community radio, your access to the air, with the area's strongest jazz format.

For many of you, the Fall Fund Fest will be a convenient reminder to renew your subscription and an opportunity to tell your friends about us. For others it will be the first time they tune in and it will be, we hope, the beginning of a lasting friendship—one of discovery, surprise, and challenge. For everyone the listening will be exceptionally exciting. Music, public affairs, children's programs, women's issues, arts, interviews, reading, Pacifica archives. Check the October Program Guide for the regular program listings, and check out 89.3 FM for the special FALL FUND FEST programs. And remember also to . . . TURN US ON TO A FRIEND.

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Demographic Checklist

STATISTICS

1. Sex _____ 2. Age _____ 3. Marital status _____
4. Number of people in your household _____
5. Highest grade, year at college, or degree completed _____
6. Present job title _____ Present employment status:
Full time _____ Part time _____ Student _____ Not employed _____
8. Combined annual income of your household: \$ _____
9. Do you live in: Your own home or condo _____ Rented home or apartment _____

READERSHIP

10. How many of the last four issues of the paper have you read or looked into? _____
11. How much time do you spend reading an issue of the paper _____
12. On how many different days do you usually consult an issue of the paper _____
13. What do you do with your copy of the paper after you have finished with it?
Save it for future reference _____ Return it to the person who loaned it to you _____
Pass it on to a friend _____ Discard it _____ Other _____

14. How long have you been a subscriber to The Pacifica Paper? _____
15. How do you feel about the paper? Look forward to each issue _____ Find at least one interesting feature in each issue _____ Folio hasn't lived up to the concept it promised _____ Just glance at it _____
16. What do you think of our covers and the overall graphic design? _____
17. Do you have any suggestions that would help us make the Folio better or more appealing? _____
18. Do you think the paper should accept all advertising without any restrictions on content or corporate source? _____
19. What restrictions would you like to see imposed? _____

PLEASE USE MORE PAPER FOR ANY OF THE ABOVE ANSWERS IF NEED BE.

LISTENING HABITS

20. Do you listen most to: Music _____ News _____ Public Affairs _____ Cultural _____
- Times of day you listen most: _____

Please turn over the page for more questions

The Magic of Spell Number 7

by Jackie Drake

Ntosake Shange is unquestionably a writer of word songs. Both "For Colored Girls . . ." and now "Spell Number 7," a Joseph Papp production currently playing at the Anspacher Theatre in New York's Greenwich Village, undoubtedly exemplify her talents as a prolific and powerful playwright. Though different in mood and direction, both works are similar in style. "For Colored Girls . . ." was typified as being a feminist exploration of black male/female relationships as seen through the mind's eye of 7 women. All inherently different, yet all inherently the same—black.

Ntosake's choreopoem provoked strong opposition from the black community, there was resentment because of the obvious put down of black men, and it was therefore accused of being yet another exploitative means of eroding the already weak structure of the black family. Reaction from the white community was quite the contrary. Blacks' resentment of the negative image of black men was equal to white support of that same image, which invariably praised "For Colored Girls . . ." to Broadway stardom and an award. Unfortunately, "For Colored Girls . . ." was in a catch-22 situation. On one hand, and most importantly, Ntosake seemed, at the time, to be making a positive and necessary attempt to expose the fact that among "brothers and sisters," there are some very serious problems that must be seriously examined. On the other hand, Ntosake stood the risk of whites exploiting her creative efforts and arrogantly interpreting her attempt to expose a serious problem as her announcement to

white men that we had given up on our men, and thereby making available ourselves to them; as if open criticism of black relationships is necessarily synonymous with a desire for white relationships.

"For Colored Girls . . ." appears to have set a precedent for generating much heated and much needed discussions about our "problem." These discussions eventually manifested themselves in forms such as black group therapy sessions; another aspect manifests itself in Michele Wallace's book, *Black Macho & the Myth of the Superwoman*. We were beginning to make and still are making conscious efforts to turn our attentions inward.

Well, "Spell Number 7" is not typically feminist and does not lament the injustices inflicted by black men on black women. "Spell Number 7" is more of an exploration of the black experience in white America as viewed through the visions and dreams of 9 men and women. It seems fitting that Ntosake would speak her prose-poetry through the minds of artists, i.e., poets, dancers, and actors. First, because they are a medium familiar to her own experience. Second, because creative people seem to possess a sensitivity to life more sublime than most and would therefore reveal something more about life, or at least something different.

The play opens in a quasi vaudeville-style, whereby a barker-type character, dressed all in black, proclaims his black magician abilities, or better yet inabilities. There is enough humor here as not to openly intimidate the white psyche. But as "For Colored Girls" was written to and about black people, "Spell Number 7" is clearly directed to the white community as both a serious and satirical exposé of

black life here in this country. In essence, the message is, as the pseudo black magician barks, ain't no magic spell or black magic going to make us white, so settle down white folks and get comfortable with our blackness 'cause we're gonna be black a long, long time.

At this point, each character, 'black-faced,' sheds the stereotypical happy-good-feeling-niggerism role and begins to examine his/her situation in terms of his/her dreams and visions. Notable performances are by Laurie Carlos, who also portrayed the girl-in-blue in the original "For Colored Girls" cast, and by Mary Alice, the winner of a 1979 Obie award. As Mary Alice laughed, cried, and talked about growing up believing that blacks

didn't get multiple sclerosis because the little girl on the poster was always white, I cried. As Larry Marshall anguished over the violation of his artistic convictions, I anguished with him. This was not all about playacting. This was about real survival, and the weariness of being misunderstood, and the weariness of being underrated. I noticed, during "real" thought provoking moments like this, that the audience seemed a little less receptive than during more entertaining moments in the play. The attention and the concern had now been focused outward. And the laughter had stopped, but the eyes had turned nervously away. Ntosake, you really moved me this time for real!

WPFW STAFF

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WPFW is a 50,000 watt listener-sponsored community FM radio station broadcasting to the Washington-Baltimore area, located at 700 "H" Street, N.W., Washington, D.C. 20001. The phone number: (202) 783-3100. The station is licensed to the Pacifica Foundation as an independent, non-endowed organization that pioneered the concept of listener-sponsored radio in the United States. The national office is at 10960 Santa Monica Blvd., Los Angeles, CA 90025. Pacifica broadcasts in New York (WBAI -99.5) 505 Eighth Ave., N.Y. NY. 10018 (212-279-3400); Los Angeles (KPFK -90.7) 3927 Cahuenga Blvd., N. Hollywood, CA. 91604 (213-877-2711); Berkeley (WPFA -94.0) 2207 Shattuck Ave., Berkeley, CA. 94704 (415-848-6767); and Houston (KPFT -90.1) 419 Lovett Blvd., Houston, TX. 77006 (713-526-4000). Programs broadcast on all Pacifica stations are available for sale from Pacifica Tape Library, 5316 Venice Blvd., Los Angeles, CA. 90019 (213-931-1625). This guide is distributed free to all subscribers. Subscriptions are available at \$30. per year (\$15. low income). Contributions are tax deductible. WPFW is a member of the National Federation of Community Broadcasters.

ACTIVITIES

21. Which of the following recreational activities have you participated in this year?

Tennis _____ Snow skiing _____ Boating _____ Bicycling _____ Camping _____ Golfing _____

Water sports _____ Running/jogging _____ Yoga _____ Health club/gym _____ Racquet-ball _____ Rollerskating _____ Other _____

22. Which of these things have you EVER done? Voted in a public election _____

Written a letter to the editor _____ Written a letter to a public official _____ Worked for a political/issue-oriented organization _____

Volunteer work _____ Participated in a phone-in radio show _____ None of the above _____

P.S. We are grateful for the guidance of WPFK/Folia in preparing this survey.

DEAR WPFW

LISTENER - SPONSORS:

You've probably been noticing a number of changes in the Folio recently. We've been working on improving the overall design, adding features, and generally upgrading the quality of the publications.

We want to continue to grow and improve, but we are at the point where that is only possible if we increase our advertising income, and we can only do that if we start to attract new advertisers. And the problem is that trying to convince corporate advertising-directors to buy space in the Folio is like trying to convince meat-and-potatoes lovers to introduce brown rice & lentils into their diet: not many have heard of us, and those that have, tend to dismiss us as a bunch of quixotic "hold-outs from the sixties..."

Of course, we tell advertisers that we and our subscribers consider ourselves progressive, active and aware

individuals, and that we remain-for better or worse-consumers. But what impresses advertising directors seems to be demographics: They want facts and figures on the who, where, why, when and how of our subscribers. And statistics on your buying habits. So we're asking you to help... by filling out the following survey and returning it immediately. Call us 783-3100 if you have any questions or, even, hesitations.

The sooner we get the news to advertisers, the sooner we'll begin to have the kind of financial security we need to bring the potential of the Folio to real fruition.

Thanks for your time. We need it. Please return the completed survey to:

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We Don't Need Food For Thought We Need Facts For Action

If we really want a world without hunger we need facts, not fancy. Unfortunately, there are a lot of myths about hunger which actually inflame the problem, instead of helping us solve it. Here are some myths you've probably heard—and the facts to match:

MYTH #1: People are hungry because there's too little food and land to go around.

The fact is, there's enough grain to feed everybody on the planet 3000 calories a day. And no country lacks ample food-producing resources of its own—even so-called "basketcases" like Bangladesh. Scarcity is an illusion fostered by the concentration of control over food and land in the hands of a few. Large landholders (often the least productive) grow cash crops for export instead of planting food first; hunger is the result.

MYTH #2: We can eliminate hunger by redistributing food.

The fact is, food distribution reflects the distribution of control over resources like land and credit inside a society. The poor go hungry in India for the same reason they go hungry in America: they're cut out of the economy. Too few people control the land, what it grows, and where it goes. Redistributing food solves nothing. Only by redistributing control over food-producing resources can we build the basis of food security.

MYTH #3: Global interdependence is the ultimate answer.

The fact is, exporting cash crops from the Third World doesn't benefit the hungry in the least. Workers on Philippine banana plantations receive less than 2¢ out of every dollar spent by Japanese banana consumers. Multinational corporations and domestic elites are the only winners in the world agricultural trade. And they take their profits in cash, not in food for the hungry poor.

MYTH #4: Hunger is a contest between the "rich world" and the "poor world."

The fact is, talking about "rich" countries and "poor" countries obscures the truth that every country is rich at the top and poor at the bottom. The hungry aren't our enemies; they're our allies in the struggle to democratize control over food resources at home and abroad. In America, the top 50 food corporations reap more than 90 percent of the profits in the entire food industry. The same companies are taking control of land and food in the Third World.

MYTH #5: Hungry people are too weak to help themselves.

The fact is, this is the most destructive myth of all. 40 percent of the Third World has freed itself from famine and hunger in our lifetimes. The poor aren't passive

or resigned; they're blocked by political and economic structures which have frozen the status quo of hunger. And right now, US government and corporate policies are hurting the poor, not helping.

So don't skip lunch.

You need all the strength you can get to help stop devastating US political, military, economic and corporate interventions which shore up regimes at war with their own people's light for food. And to support worker-managed food alternatives battling the handful of corporations taking control of our land and food here at home.

Get more facts for action. Begin by reading **FOOD FIRST: Beyond the Myth of Scarcity** (Ballantine 1979) by Frances Moore Lappe and Joseph Collins with Cary Fowler.

And become a Friend of the Institute for Food and Development Policy. The Institute is doing hard research on world hunger, unsupported by government. We don't have to defend mistaken policies based on myths. Your tax-deductible contribution of \$25 or more entitles you to all Institute publications at half-price. Contribution of \$100 or more brings you the same publications absolutely free.

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